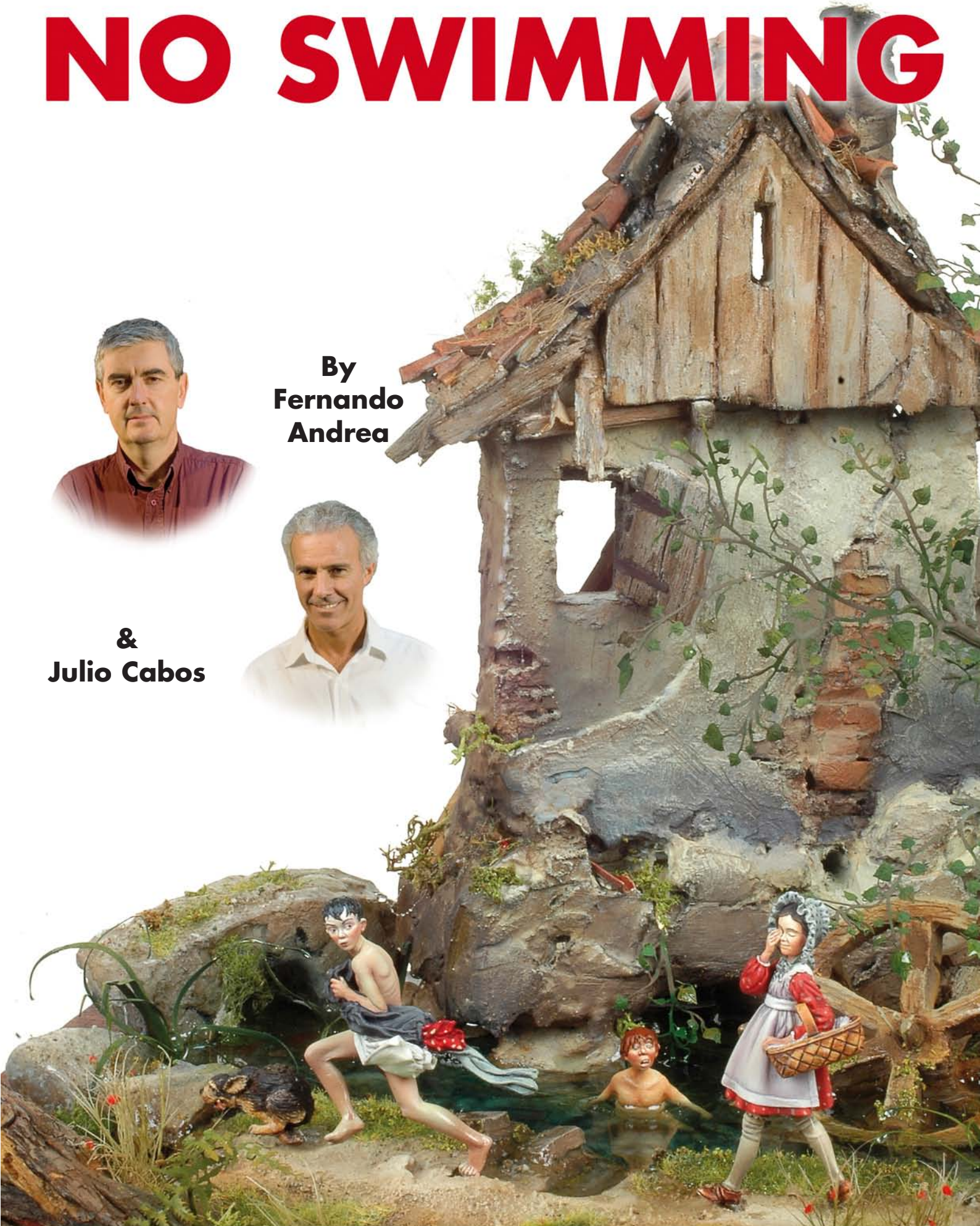


NO SWIMMING



By
**Fernando
Andrea**

&
Julio Cabos



**Making a diorama step-by-step
'The Andrea way'**

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1. INTRODUCTION

The new Andrea Miniatures series "A Wonderful World" is based upon the well known Norman Rockwell's illustrations full of ingenuity and glamour.

First piece in the collection is a boy running naked after he has been caught swimming in a forbidden pool as shown in the sign coming with the miniature: "No Swimming".

The funny situation in which this little boy is immersed matches very well with the third release in same series: "Oh my God!". Again a little girl walking and closing her eyes to the embarrassing scene.

These tiny and charming little miniatures seemed to be claiming for a fitting scenery honouring the Rockwell's works. That was the idea inspiring the creation of this diorama: "No Swimming".



Previous sketches before building the diorama



2. BUILDING THE GROUND

By Fernando Andrea

One of the most important things in building a small diorama like this is the initial plan. It is thus advisable to draw some sketches in advance till the definitive layout is settled considering all the different parts coming into the composition as the façade, wood beams, tiles, vegetation and artificial water. In this way the whole work will go much easier and the result much more rewarding.

- 1:** *A rough attempt to the diorama using 5mm foam board for the roof base and the façade and 10mm sheet for the ground. Foam board sheets can be easily cut off with a hobby craft blade and slightly bended too.*
- 2:** *The foam board sheet is covered with a mix of plaster, white glue and water.*
- 3:** *Once the mixture is dry, we will sandpaper and carve some details kind of chippings by using a punch or blade. This technique was used in making the façade, the chimney and the bridge.*



- 4:** A chipboard plank is used for the pool's bed. A paper template is prepared in advance as a guide for the carving.
- 5:** A small drill is used in getting the socket even.
- 6:** Once the rough work is finished, it is the time to line the chipboard with fine wooden sheets.
- 7:** Finishing with some sandpapering.
- 8:** Finally, we cover the surface with more wooden sheet and cut away the pool bed according with the pattern previously used.



- 9:** The figure of the boy placed into the water must be treated as a part of the ground as it should be assembled before pouring the resin representing the water. It is a conversion of the Andrea's "Little Boy" coded S4-A02 in which details has been removed before inserting some wires to rebuild arms and legs.

- 10:** Re building the figure with putty.

11: We will work the other elements on the ground as we did with the boy in the water. We won't glue those elements onto the ground yet to make the subsequent painting easier. In the picture we can clearly notice the elements made from balsa wood (very light and easy to work with) as for example the shutters, the wood beams, the roof, the attic, the mill wheel, the path handrail and the metal tree (Andrea SG-26) with twisted branches in a natural way, or the natural elements also used as little roots, branches or stones. The work on stones, bricks and cracks on the plaster façade and the bridge is enhanced with a soft pencil.



12: To apply some texture to the pool bed and banks we will use some fine sand and small rocks spered on a coat of fresh white glue.



13: The tiles are made one by one with putty bending them while the putty is still curing. In the picture we can see the pattern used to obtain an even thickness in all tiles.

14: Details of the roof where we can see the work made with balsa wood in the beams. The tiles are made with Andrea Sculp. Some vegetable elements are included too.





15: Detail of the mill wheel with its arms misplaced.



16: Rear view. Note the carving on the plaster coating.



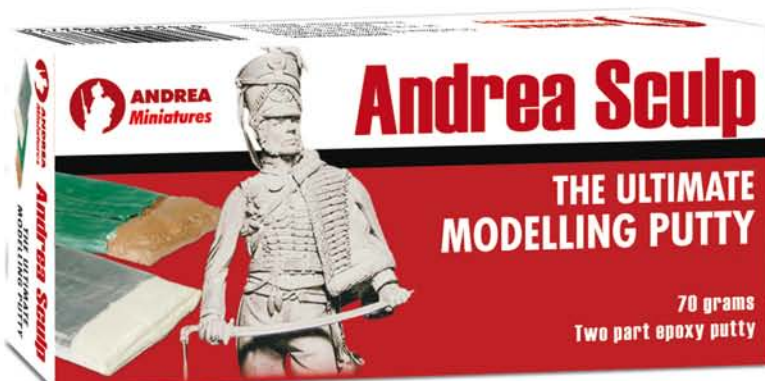
17: We add some small stones to the bridge to get a more realistic finish.



18: Once the diorama is planned, we work with the artificial vegetable elements, as the tree or plants, which will be made with metal and photo etched parts. First of all we will make some drills on the tree to assemble the branches.



19: Then, we place the all branches, natural or not, filling the gaps with putty.



Andrea Sculp
Code: ASCULP

20: The leaves are photo etched parts (Andrea SG-A27 and SG-A56). First thing to do is to give some heat to the parts with a lighter till they become red hot to have them more flexible once they cooled off. Then the leaves are shaped concave by rubbing on a soft surface with brash tip.



21: Photo etched plants. Some of them are made by cutting away with scissors spares from the brass sheets. All these plants and the tree are kept away to be assembled later onto the ground, once they have been painted.



Leaves and Ferns
Code: SG-A27

Tree Leaves
Code: SG-A56



2. GROUND PAINTING By Julio Cabos

One of the most difficult points in painting figures or sceneries is to choose the right colours and mixings. In the case of the figures we have to work according with Rockwell's designs following his own colour choice. It is not the same when dealing with the ground. All I knew was that the figures had a subtle colour treatment and the ground should be painted according to that, with no detracting of the leading role played by the children in the general setting.

22: There should be no doubt in that the air-brush is the most convenient tool in painting a ground. In this case we will prepare a base mixed colour like that:
**XNAC-41 ochre +
 XNAC-51 wood +
 XNAC-52 burnt Siena.**



23: A light coat is given now to the whole ground with ochre **XNAC-41**.



24: The river bed will be shaded with a grey blue tone to make it look different from the path. We use the tone **N 3** from the **Black Paint Set (ACS-02)** so enhancing both river banks.



25: The next step is a subtle dry brushing on the whole ground, including the stones on the middle of the river. We will use here pearl grey **XNAC-22**, which might look too light when compared with the base colour, but the contrast will be considerably reduced after applying some glazes with inks.



60 acrylic colours



26: Next step will be the different glazes carefully applied on the ground to enhance details adding chromatic richness. To this purpose we mix different ink tones (blue + brown, green + brown, etc.) according to the part of the ground we are working in. These mixtures must be diluted with water, kind of watercolour, to avoid the apparition of little rings when drying.



27: The glazes on the river bed are very important because the water will be quite transparent and will reflect the colour of the bottom. Same as we did with other parts of the scenery we can introduce different shades here. Kind of example, we used a mixture with green + blue + a little bit of diluted brown and then let it dry. Glazes intensity varies when drying according with the amount of water. By adding more or less water we will produce lighter or darker shades respectively.

28: We go on working with the ground assembling some vegetation elements as the tree in this case. It is possible that once the shading process is finished using the ink paint set some extra dry-brushing may be required her and there.



29: Now is the turn for the ruined mill wheel taking advantage of the priming light grey colour (putty) that we will save just as another light tone. The airbrush is used once again painting the base colour with the following mixture: XNAC-41 wood + ACS- 03: N2 White Paint Set.



30: Now we apply a shadow tone with XNAC-51 wood + ACS-02 Black Paint Set N 5.

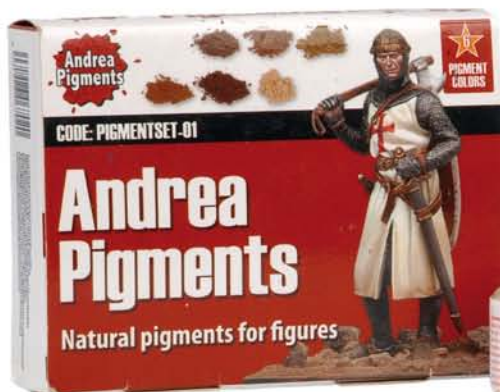
31: Same as with the ground, we will use inks to reinforce some shadows and apply some other tones to the different materials of the mill. Kind of example the bricks were painted with red ink + yellow + brown while the woods of the roof took a much more diluted brown ink. Shading was painted adding blue ink + brown.



32: In this picture we can see in detail the woods on the roof and the tiles which were painted with a mixture of XNAC-47 reddish brown + XNAC-36 dark orange, for the base colour. The woods of the roof were treated with glazes of brown ink + blue for the older ones and a less watered brown ink for the newer.



33: Before adding vegetation we should blur any ring left over by the inks. Then we add some pigment (Pigmentset-01) on the main path and some other spots on the ground so adding some extra enhancing shades to the whole scene.



Natural pigments

Code:
PIGMENTSET-01





34: Now the base to the millwheel is painted with XNAC-51 wood + XNAC-46 medium brown.



35: Shading the wheel with airbrush and Black Paint Set N3.



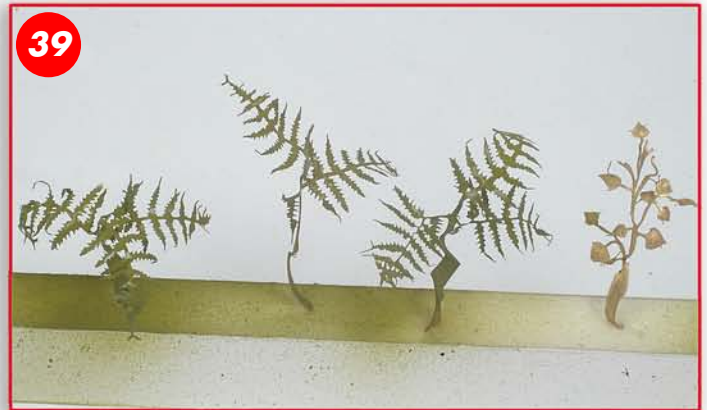
36: We pint lights same way with XNAC-37 golden brown + XNAC-41 ochre + XNAC-46 medium brown.



37: We insist in the lights enhancing the wood texture at the same time by mean of a smooth dry brushing and the same colour mixture.



38: Shading the wheel with washings with different ink tones. A darker tone is used for weathering with a rather dark tone (brown ink + green ink + black or blue ink). Sound wood will be painted with brown ink + yellow ink.



39: Base colour of the ferns (photo etching): XNAC-13 light olive green + XNAC-05 English khaki.

40: Base colour of the tree leaves: XNAC-14 emerald green + XNAC-13 light olive green + XNAC-37 golden brown + XNAC-11 navy blue.



41: Leaf lights are painted airbrushing according with overhead lighting with XNAC-13 light olive green + XNAC-37 golden brown.

42: Different types of artificial vegetation are displayed onto the ground together with other natural ones. These elements are fixed to the ground with white glue and an old synthetic brush.

43: The artificial grass -thinner and shorter- is assembled first.

44: Some natural fibres and plants made from brass or tin sheets are included now.

45: Once the white glue sets we give a thin coat of paint with the airbrush to shade the colours of the artificial and natural vegetations for sake of a more realistic finish. NAC- 10 Napoleonic green + XNAC-13 light olive green + XNAC-11 navy blue.



46: Fine details are painted with brush as it is the case of the flowers, the tips of the ferns or some leaves on the tree painted in two different colours: light green and ochre.

47: Even though the rear view of the diorama is not so important, it has been treated with more dense vegetation to get a look of abandon.

48: *Some details regarding the distribution of the vegetation already painted.*



49: *Detail of the boy placed inside the water. The painting of this figure is not so detailed as the other boy and the girl. Bear in mind that the water will cover almost all his body.*



4. PAINTING OF THE FIGURE By Julio Cabos

In any diorama, the unquestionable main elements are the characters included in the scene. In this case the figures are Andrea Miniatures' (WY-01 and WY-03) from the series "A Wonderful World".

The third personality is the boy inside the river: a conversion of S4-A02 (Little Boy), an accessory in series IV "The Golden West".

Next we will see a step-by-step process on the painting of one of these pieces.



Little Boy
Code: S4-A02
54 mm



Running Away
Code: WY-01
54 mm



Oh My God!
Code: WY-03
54 mm

50: Once the figure primed in white colour, we apply the first flesh tone with the airbrush, trying to leave the priming coat visible on maximum light spots. The mixture here is: ACS-01: N° 1 (Flesh Paint Set) + XNAC-31 crimson. When airbrushing the new Andrea colours with the airbrush, we use a mix of 50% water and 50% of Mr. Colour Thinner from Gunze Sangyo, poured into the cup before adding paint.



51: A little bit of N° 2 from the Flesh Paint Set is now added insisting in the shading process and always according with an overhead lighting treatment.



52: Another view of the shading. In the last shadows, we add a little bit of ACS-01: N° 6 + XNAC-11 navy blue.

53: Once lighting and shadowing has been roughly define with the airbrush we will going on working on the figure with brush using some of the previous mixes to enhance some shadows.



54: Lights are treated together with some intermediate tones. For lights we use the Flesh Paint Set N 4. With the intermediate tones, the process is not so easy because of the huge range of greys, blue and greenish tones that should be applied by mean of subtle glazes mainly on the back, arms and legs. When painting the face these tones change into more rosy and reddish shades that will also be used in other parts of the body.

55: Detail of some of the bluish-greyish tones on the legs, part of the arm and the back. The mixture of this colour is approximately like this: ACS-01: N°2 + XNAC-16 Napoleonic blue + XNAC-28 violet, although it can be easily modified according to colour rates.

56: Detail of other range of possible tones on the boy's flesh. Note how the flesh colours has been intensified: ACS-01: N° 2 + XNAC-46 medium brown, or XNAC-48 dark brown + XNAC-31 crimson for deeper shadows.

57: Detail of the shadow and tone process.

58: Rather pinkish colours are used in the boy's face enhancing the cheeks and shading the nose and the mouth.

59: We paint the eyes and eyebrows: one of the most important details on the figure. So the glance as the eyebrows movement reflects the embarrassing situation he is living.

60: Details of the finished face. The hair has been painted with a shiny black and a tiny blue stroke (union blue colour XNAC-24) representing reflection on the soaked hair.



61: Clothes are painted separately to make airbrushing on the flesh easier.

62: Little dog detail. Once it has been with acrylics, we will add some shading with brown and black inks to stress hair detail.



5. THE WATER

By Fernando Andrea

A good rendering of water in a diorama is not a simple process even if we use the Andrea's artificial water, which detailed instructions, should be attentively followed.

63. To make easier the product handling, we will pour the resin and the catalyst contents into separated containers.

Extractions will be performed using the syringes supplied with the kit.

64. The working product rate is two resin and one catalyser parts.

65. Both components are mixed in another container.

66. The mix can be dyed with a little bit of oils if you wish.



Artificial Water
Code: AAW



67. The mixture is carefully poured onto river bed and let dry.



68. Details of the water already cured.



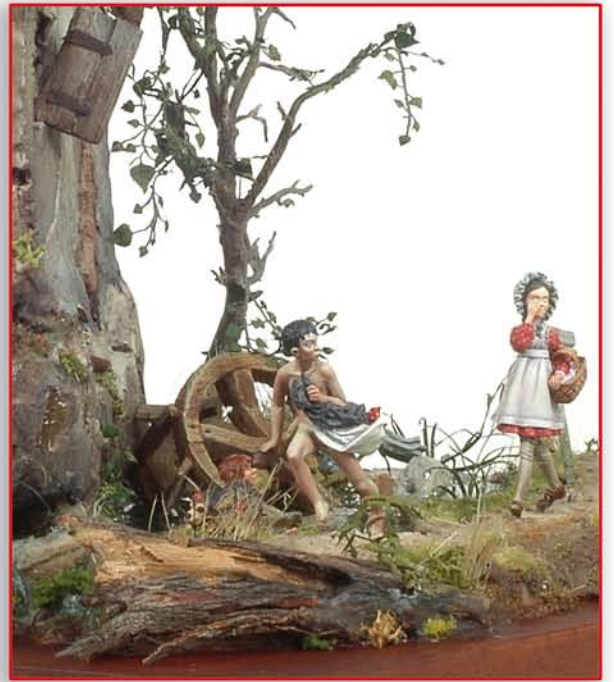
THE FINISHED DIORAMA

Once all prior steps have been completed, the plans we dreamed of at the beginning become a reality. Now we can see a series of views and details of the vignette.

We earnestly hope all the advices and tips in this article could be useful for this and many other upcoming dioramas.

Fernando Andrea & Julio Cabos.





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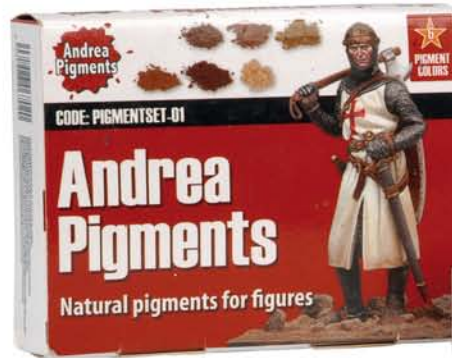


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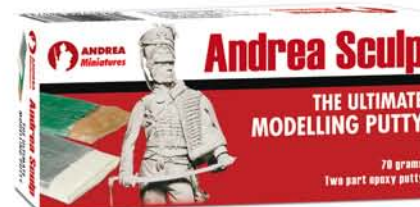
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